





## Current Exhibitions

Cover: Treasures of a Lost Art presents some of the finest examples of medieval and Renaissance Italian manuscript illumination, including Francesco di Marco Marmitta da Parma's Adoration of the Shepherds (detail, ca. 1492–95, tempera and gold leaf on parchment, 24.4 x 15.2 cm, Metropolitan Museum of Art, Robert Lehman Collection, 1975; photo © 1986 The Metropolitan Museum of Art).

This gentle image by William Sergeant Kendall is in The Gilded Age: Treasures from the Smithsonian American Art Museum (An Interlude, 1907, 112 x 109.8 cm, oil, Smithsonian American Art Museum, Gift of William T. Evans).



### **The Gilded Age: Treasures from the Smithsonian American Art Museum**

*North Gallery, through May 18*

Opulence and aspiration in American art of the late 19th and early 20th centuries

The Cleveland showing is supported by Dominion

### **Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance**

*South Galleries, through May 4*

Richly embellished manuscripts from medieval monasteries

### **MetaScape**

*Project 244, March 16–June 15*

Contemporary artists reinvigorate representations of the landscape

### **Gifts from the CMA Friends of Photography**

*Gallery 103/104, through April 23*

Celebrating the addition of 15 important photographs to the collection



## From the Director

Dear Members,

I am excited and proud to share with you the fruits of an impressive collective effort to refine the plans for the museum expansion. Through a series of public meetings, focus groups, and community events, culminating in the February 6 forum organized by Cleveland Public Art at the Ohio Theatre a few weeks ago, we gathered from the citizens of Greater Cleveland thoughts about what this museum could and should be. Meanwhile, we wrestled internally with the logistics of organizing and caring for our collections, presenting exhibitions and programs, and carrying out all the behind-the-scenes work that keeps the museum running.

The degree of commitment to this institution and its role in the community has been remarkable and consistent throughout this process, and it has come from every direction: students, teachers, artists, neighborhood residents, civic leaders, institutional peers, museum members, trustees, and staff. It is an awesome responsibility to carry through this project to help this museum better attain its extraordinary potential. We are especially fortunate to have, in Rafael Viñoly, an architect who approaches the task with a high degree of respect and understanding combined with a unique creativity. He is a person who truly listens, understands, and responds to thoughtful criticism, and develops solutions of a high order. I thank all of you who have contributed your thoughts to this process, and I invite your further interest. We have added four pages to this issue so that we may describe to you the overall concept and some of the key details of this inspiring project. I think what you will see is a

vision for a remarkable art museum that celebrates the past and future.

Turning to the present, don't miss *The Gilded Age: Treasures from the Smithsonian American Art Museum*, featuring key works by great American masters, including John Singer Sargent, Winslow Homer, Thomas Eakins, Henry O. Tanner, and Albert Pinkham Ryder. The show reflects, in its stylistic opulence and thematic content, America's evolving social and aesthetic aspirations during the late 1800s and early 1900s.

In newly installed permanent collection galleries, we present jewels from our world-class collection of illuminated manuscript pages, complemented by *Treasures of a Lost Art*, a show from that other great American manuscript collection, the Metropolitan Museum in New York. Stephen Fliegel has written about both our installation and the Metropolitan exhibition in this issue.

Finally, we officially inaugurate Project 244, a gallery space devoted to small but intense exhibitions of cutting-edge contemporary art. The first in the series is *MetaScape*, featuring four artists who approach the traditional subject of the landscape in particularly adventurous ways. Read Jeffrey Grove's article for a look at this exciting endeavor through the curator's eyes.

Sincerely,



Katharine Lee Reid, Director

Rafael Viñoly and museum curators discuss possibilities for the configuration of gallery, conservation, and storage spaces in the museum expansion.







# A Museum Grows

EXPANSION



*Rafael Viñoly's design takes its lead from the structural clarity of the 1916 building.*

In Cleveland, we have what few other cities in the world can match: a comprehensive collection of world art that by critical consensus is among the best there is. But this is only a beginning. The quality of a museum is measured not only by what it has but also by what it does. Our goal is to weave the experience of art into the fabric of the community, inspiring a creative civic vision and a new sense of possibility. This museum, open to all people free of charge, strives to be a progressive leader among the world's great museums in bringing art into people's lives.

Therefore, I am especially proud to present to you the fruits of many years of collective effort to articulate a vision that will allow us to fulfill that mission. In architect Rafael Viñoly's designs for the museum expansion, we can see the opportunity to change how Cleveland and this region live, think, and dream—and how the world sees us.

The arts are a powerful engine of prosperity for northeastern Ohio, generating more than a billion dollars in business activity annually, and in an increasingly knowledge-based economy, they are critical for attracting and retaining talented and highly educated people. The predominance of such

people among our citizenry, in turn, further strengthens the environment for all those involved in creative life. Everyone has a stake in the vitality of the arts—and in the museum's future.

The Cleveland Museum of Art is one of very few free museums that operate virtually without federal subsidy, and since our establishment in 1916 we have received no city or other local public subsidy. Indeed, the museum maintains the Fine Arts Garden, which is city property—and we are proud to do so. We are citizens of this community, and we understand and appreciate that our city, like others, must make the most of the use of finite resources to address issues like education and healthcare. We see it as our role in the community to ensure that our institution remains available, free of charge, for present and future generations.

The museum possesses a world-class collection of art carefully assembled by visionary connoisseurs, curators, and directors. Because we put on view a large portion of our collection, we can tell the comprehensive story of art in a compelling way. And our visitors can experience that glorious story for free. No other art museum of comparable stature has opened its doors so widely.



We are indeed building on enviable strengths, within our walls and across our community. In the spirit of a civic resource, we have brought the entire community in on the “ground floor” in this endeavor, through a series of gatherings designed to share ideas and solicit individual opinions. Most recently, Rafael Viñoly discussed some of the plans you see here in a February 6 forum at the Ohio Theatre. As we go forward, our progress will continue to reflect the shared interests of the museum and its community.

The museum’s founding plan was simple: build a beautiful building, fill it with great art, lay it out clearly, and open its doors to everyone. The founders may never have imagined that the number of visitors each year would swell past half a million, or that the collection of masterpieces would grow to more than 40,000 excellent and choice objects. And although they had education in mind, they never anticipated that the museum would become “the art department of the region,” providing core art experiences for more than 100,000 K–12 students each year, from the city and the region— not to mention some 70,000 adult learners.

As demand grew for gallery space, classrooms, and offices, the original museum evolved into a mosaic of buildings through additions built in 1958, 1971, and 1983. The heart of the museum, its grand rotunda and garden and armor courts,

became the distant periphery as the primary entrance shifted from south to north through the education wing. Gradually, the museum turned away from its original “front yard” and the gorgeous lagoon and Fine Arts Garden. What is more, because of pressures to maximize wall space for art display and to minimize the damaging effects of direct sunlight, nearly every exterior window in the old building was covered and very few new ones were included in the additions, so visitors lost a crucial aid to navigation: the occasional glimpse outside. First-time visitors were challenged to find their way among exhibitions and collections, and no amount of signage could make their path easy or direct. Our vision for the museum’s expansion answers these challenges and brings the museum to a new stage of its evolution.

**T**he project will dramatically improve our visitors’ experience, beginning with their approach to the museum and extending through every facet of their visit. What will not change is the opportunity to experience the highest level of artistic creativity across centuries and cultures. The foundation of our plan is the brilliant transformation of the physical layout of the museum designed by Rafael Viñoly. The design welcomes the world with a new entrance, creates an expansive, light-filled atrium, opens clear pathways to many of the world’s greatest works of art, puts more of the collection on view, and provides improved amenities. The 1916 building, with its Beaux-Arts proportions and idyllic setting at the northern end of the Fine Arts Garden, is what Rafael describes as “the jewel in the ring setting” of the new complex. Facing Wade Oval, the gray-and-black-striped 1971 Marcel Breuer building is also celebrated as a powerful distillation of the late Modernist aesthetic. These divergent styles speak metaphorically of the extraordinary diversity of expression within the museum. Currently, those two structures are connected by the 1958 addition, which created an asymmetrical rectangular “loop” of galleries to the north and west of the 1916 building.

Rafael’s plan calls for removing the 1958 and 1983 additions and using new construction to create a circulation pattern that expands rather than disrupts the natural flow of the original building. Two new wings connect to the east and west ends of the 1916 building, the outer walls curving outward as they sweep northward. Between them, a glass-roofed courtyard is created directly to the north of the old building; farther to the north the Breuer building remains, rededicated to its original purpose as a

Director Katharine Lee Reid and Rafael Viñoly answer questions at the February 6 forum at the Ohio Theatre.



Forum attendees discuss the large model on the Ohio Theatre stage.





1. Education  
Immersion Theater  
Visitors' Study  
Family Learning

2. Ingalls Library

3. Medieval Art and Manuscripts

4. Renaissance Art

5. Decorative Arts

6. Textiles

7. Works on Paper

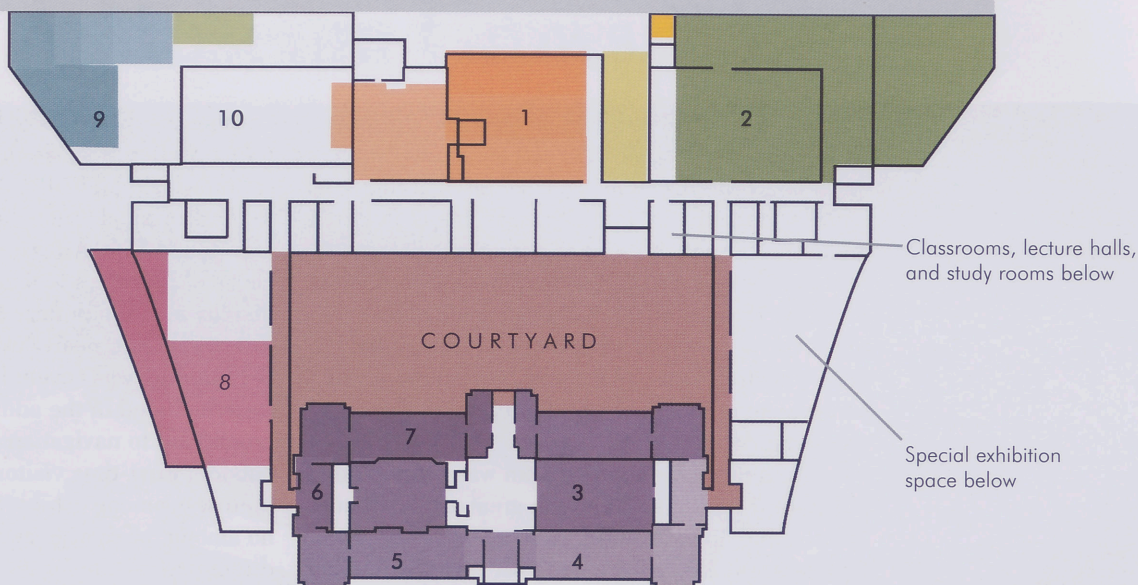
8. Restaurant

9. Conservation Labs

10. Gartner Auditorium

## First Floor

New underground parking area below (shaded area)



*In this illustration of the museum's history, the original 1916 building is dark green and the current configuration light green. The 1916 building's axial plan allowed unobstructed north-south or east-west passage through the center of the building, as well as an option to walk from gallery to gallery around the perimeter, allowing the visitor to browse freely through a coherent organization of art history. The new floorplan will restore that freedom, in place of the rigid linearity imposed by the areas added in 1958.*

comprehensive education facility. And north of that is a large underground parking lot.

Most visitors entering the museum will emerge from underground parking in the new courtyard. This space will serve as the central point of orientation and a kind of "commons" for the museum. Here our visitors will have the choice of four directions: south to the original 1916 building, where collections of European art are gathered on two levels; east to a new wing of Asian, Islamic, and ancient art on the main gallery level, with the library and temporary exhibition space below; west to a new space for contemporary art, with restaurant below; and north to new galleries of American, ancient American, and African art, with an innovative lifelong learning center on the ground level. School and tour groups will continue to enter the museum through the Breuer building, as in its original conception.

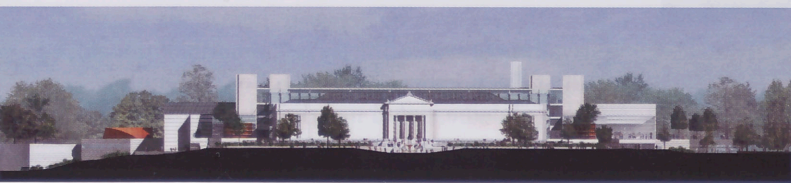
Small interpretation galleries are dispersed throughout to allow for mini-exhibitions on specific themes. While sustaining the overall timeline of art history that is an unusual strength of the CMA, the scheme also creates mini-museums within the larger structure. For example, the 1916 building becomes a comprehensive presentation of European art from the medieval period through the early 20th century, while the upper level of the Breuer build-

ing becomes a "Museum of the Americas." The concept provides visitors greater ease of navigation as well as the flexibility to control their own experience.

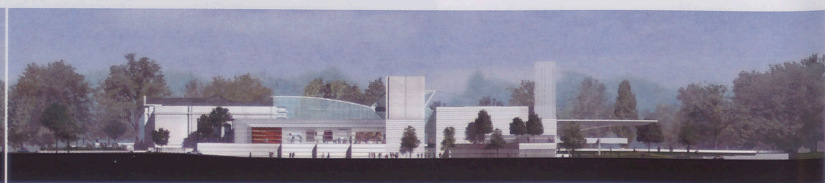
The renowned Asian collection, which for decades has resided in a dark labyrinth of galleries carved out of a former auditorium, gets a fresh new space of its own on the gallery level. Ground-level rooms immediately adjacent to the new courtyard will be used as special exhibition galleries for light-sensitive works such as photographs, prints, and drawings. And a number of new and renovated special exhibition spaces of different shapes and sizes will allow the museum to bring a greater variety of exciting exhibitions to Cleveland.

The restaurant area, which extends on the ground level from the courtyard to the southwestern exterior face of the museum, offers pleasant views over the surrounding park and affords the opportunity in good weather for diners to sit outdoors on a terrace over Rockefeller Park and Wade Lagoon. Along East Boulevard on the ground level, the library and a public reading room will welcome the local public and students, as well as scholars from around the world. The museum store will also be located off the courtyard on the ground level.

The \$225 million project increases floor space by about 43 percent, with 38,000 additional net



SOUTH



EAST



**1. American Art**  
Colonial to 1945  
Cleveland School  
Ancient and Native North American

**2. Asian Art**  
Korean  
Japanese  
Chinese  
Indian/Southeast Asian

**3. Ancient Art**  
Ancient Near Eastern  
Ancient African: Egyptian  
Greek/Roman  
Early Christian and Byzantine

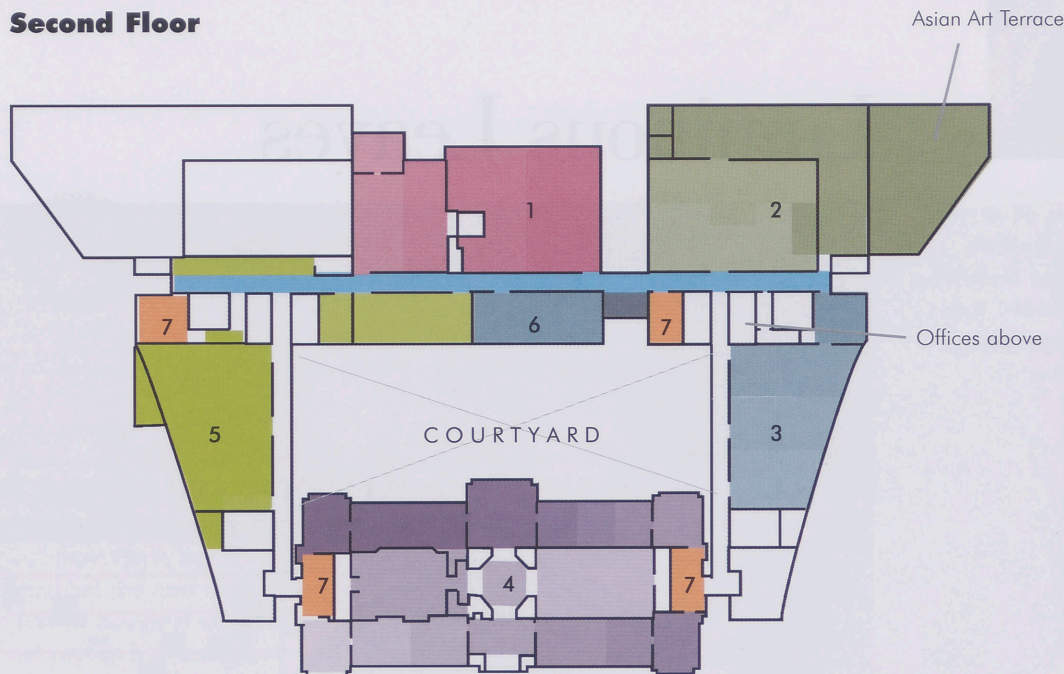
**4. European Art:**  
17th to Early 20th Century  
Baroque  
Arms and Armor  
Impressionism and  
Post-Impressionism

**5. Contemporary Art**  
Paintings and Sculpture  
Photography  
Decorative Arts and Design

**6. Sub-Saharan African Art**

**7. Interpretive Galleries**

## Second Floor



*Below: In the view across the Fine Arts Garden, the new structure is largely hidden behind the original building, and the apparent mass of the flanking wings is minimized by transparent materials and their very narrow faces when seen from the south. The rigorous horizontal stripes of the Breuer wing are playfully alluded to by similar motifs throughout the new construction. Strategically placed areas of glass allow unobstructed views into and out of the museum interior. This transparency will afford an unprecedented visual connection between the museum and its community.*

square feet of gallery and exhibition space, 32,000 feet of convening space (primarily the courtyard and other gathering places), and 8,500 feet dedicated to an innovative learning center.

While the total increase in space is significant, perhaps just as important is its configuration. For instance, a desire for natural light in the museum was frequently expressed during the planning stages. Although many works of art are very sensitive to light, the sun does no harm to objects such as ancient stone sculptures, which look terrific in such a setting. So the new gallery spaces are configured to allow natural light to illuminate certain areas designed for works that enjoy the sun.

The effect of the expansion on the surrounding neighborhood will be impressive. New emphasis will be given to the western edge of the building and the landscape toward Martin Luther King Jr. Boulevard. A restoration of this lovely park area, viewable through banks of windows looking out from the restaurant above the wooded hillside, will create a striking new public space for the citizens of greater Cleveland. A park terrace overlooks the Jephtha Drive hill, and below the western edge of that terrace, striped granite facing not only attractively masks the parking structure but also makes the museum easier to find. All parking is in the multi-tier underground facility, with some surface

area reclaimed as parkland. In keeping with the goal of better connections between the museum and the neighborhood, the exterior plan incorporates a number of transitional spaces, including outdoor terraces at the southwest corner of the building overlooking Wade Lagoon, another terrace along East Boulevard, and informal seating to the north of the complex, facing Wade Oval. The overall attitude expressed in the design is one of openness toward and participation in the life of the neighborhood; this is a public space that invites people to commune with works of art and with each other. The new facility will serve our visitors more comfortably and allow us to interpret the collections in ways that bring them to life for many different individuals.

In sum, the plan reunites the museum with its community, creates a perfect setting for art, and positions the new museum at the forefront of the region's cultural expansion. I look forward to our planned groundbreaking in 2004 and, even more, to the completion of this project when, nearly a century after its founding, the Cleveland Museum of Art will redouble its commitment to the citizens of this region, and reassert the place of Cleveland in the international art world.

■ Katharine Lee Reid, Director







# Luminous Leaves

EXHIBITION

**Treasures of a  
Lost Art: Italian  
Manuscript Painting  
of the Middle Ages  
and Renaissance**

Through May 4



Initial E with David Lifting up  
His Soul to God: Frontis-  
piece from an Antiphony,  
by Franco dei Russi (Italian,  
Ferrara, active ca. 1455–  
1460/63; tempera and gold  
on parchment, 71.1 x 51.5  
cm, private collection; photo  
© 2002 The Metropolitan  
Museum of Art)



Right: Initial A with the Pentecost: Cutting from an Antiphonary, by Stefano da Verona (Italian, Lombardy, ca. 1375–1438; tempera and gold on parchment, 12 x 12.5 cm, ca. 1430–35, private collection; photo © 2001 The Metropolitan Museum of Art)

Of all the music manuscripts used throughout the Middle Ages and Renaissance for the practice of the Christian liturgy and the singing of the Daily Office, the most spectacular were decorated, or illuminated, choral books. Made large enough to be used on a lectern and viewed simultaneously by the members of a choir, choral books frequently were embellished with enlarged decorated letters containing sacred figures or religious scenes. These oversize initials not only illustrated liturgical feast days, but also served as visual aids that enabled the user to navigate through the volume. Lavish marginal ornamentation added further luster and rich visual interest. Though choral books were produced throughout Europe during this period, the finest and most ostentatious were those illuminated in Italy for churches and monasteries.

*Treasures of a Lost Art*, organized by the Metropolitan Museum of Art, presents to the public for the first time one of the largest and most impressive private collections of Italian manuscript leaves assembled after the First World War. The collection compares favorably in both size and quality to the renowned Cini Foundation in Venice. Formed by Robert Lehman over the course of three decades, it reflects the full range and achievement of manuscript production in Italy from the 13th to the 16th century—including examples representative of the major schools of Italian illumination in

Initial M with the Annunciation: Cutting from an Antiphonary, probably by Maestro Daddesco (Italian, Florence, active ca. 1310–15; tempera and gold on parchment, 13.6 x 13.4 cm, ca. 1467–70, private collection; photo © 1986 The Metropolitan Museum of Art)



southern Italy, Umbria, Tuscany, Emilia, Lombardy, and the Veneto. The collection, much of it unknown even to specialists and scholars, has now been published in the exhibition's richly illustrated catalogue, authored by Pia Palladino. The exhibition includes some of the most prominent Italian illuminators of the era, such as Duccio di Buoninsegna, Stefano da Verona, Cosimo Tura, Neri da Rimini, Belbello da Pavia, and Girolamo da Cremona, many of whom, in the Italian tradition, worked also as fresco or panel painters.

Every church, chapel, and community of monks or nuns needed choral books, without which the elaborate services could not take place. Because of this demand, the copying and "noting" (supplying the music) of manuscripts went on continuously throughout Europe, even after the invention of printing. The origins of liturgical music traditionally are said to date back to St. Gregory the Great (d. 604), who is credited for recording the principles of Gregorian chant. The noting of these service books, an arduous task requiring great care and precision, is an expense often found in medieval accounts. Wealthy ecclesiastical foundations assumed the additional expense of embellishing their choral books with sumptuous pigments and gold leaf—the art we know as illumination—as evidenced by the leaves displayed in this exhibition. The commissioning of large multi-volume sets of choral books often attracted the most talented illuminators. These beautiful books then numbered among a church or monastery's most prestigious treasures.

The two main types of choral books in the Middle Ages were the *gradual*, which contained the musical parts of the Mass, and the *antiphonary*,



which contained the music for the Daily Office (matins, lauds, prime, terce, sext, nones, vespers, and compline). All medieval churches were expected to have a gradual and an antiphonary (always made in several volumes), and all monasteries were certain to own them. Some of the finest examples of this rich, now lost, artistic tradition are currently on exhibit.

**E**qually fine are the examples from the Cleveland Museum's permanent collection of illuminated manuscripts, now shown in a gallery recently renovated to display them. The museum's distinguished manuscript collection ranges in date from the ninth century to about 1550, when manuscripts were effectively replaced by printed books. For many of us today these handwritten, richly embellished works are the quintessential form of medieval artistic expression, with an appeal both intimate and timeless. The illuminated manuscript is undoubtedly the most tactile and recognizable of all such collectibles from this era. Indeed, the book's very shape has remained the same into our own time. Collecting manuscript illuminations for the beauty of their miniature paintings, decorated letters, and calligraphy has long been compelling to private connoisseurs as well as institutions such as museums and libraries. Such patterns of collecting can be traced back at least four centuries.

Within the collection, we experience the art of illumination as it was produced in some of Europe's most prestigious centers—Paris, Rouen,

Oxford, Bruges, Nuremberg, Bologna, Florence, and Rome—and by some of Europe's most accomplished artists, including Alexander Bening, Matteo da Milano, and the Master of the Hausbuch. Through the collection, we are afforded a glimpse into the humanity of the age. Narrative images and marginalia reveal the common as well as the sublime. Foremost, however, the collection enchants and delights through the glory of its jewel-like illuminations. Though sometimes small, they are never diminished by their scale. Illuminated manuscripts illustrate the development of linear and aerial perspective, the growing awareness of light, and the progression from the stylized and traditional toward naturalism and realism in art. They were the principal vehicle for pictorial expression throughout the Middle Ages, surviving in far greater numbers than painted panels or frescoes.

As the museum prepares to undergo expansion, a trial manuscript gallery has been installed in gallery 216, at the east end of the Armor Court. This new, visitor-friendly installation allows the integration of single leaves together with complete books (or codices), and facilitates their arrangement within cogent themes, chronologies, and functional groupings. Some medieval inks and pigments, and even the support material itself, known as vellum (animal skin), can be degraded through prolonged exposure to light. Like prints, drawings, and textiles, manuscripts must be carefully displayed under controlled light levels and their exposure times monitored. The ideal way to accomplish this is through a dedicated gallery space for

*The new gallery is not only an elegant installation of these treasures, but also a laboratory for methods of interpreting them.*





Among the extraordinary works in the permanent collection is the late 13th-century *St. Michael and the War in Heaven*: Miniature from an Apocalypse, from the Lorraine region of France (tempera and gold on vellum, 12 x 14.2 cm, The John L. Severance Fund 1983.73.2).



manuscript rotations. Of equal importance, such a gallery affords the curator a means of creatively interpreting the history of manuscript illumination for the visitor. It now becomes possible to arrange the collection in varying ways according to issues of technique, chronology, style, place of origin, artist, functionality, and subject matter. What is the difference between a psalter and a breviary? Such distinctions are now illustrated and explained.

Open until August 2003, the new manuscript gallery's beautiful casework, lighting, informative labeling, and thematic placement suggest possible new directions for displaying this collection in the

future. At the same time, the gallery draws upon the time-honored aesthetic of famous manuscript rooms in national libraries. Eventually, the introduction of exciting new technologies will permit viewers to "turn the pages" of a manuscript through electronic digital images, or to zoom into a manuscript's border detail—all next to the original.

■ Stephen N. Fliegel, Associate Curator of Medieval Art

The Trinity, from the Hours of Queen Isabella the Catholic, Queen of Spain, dates to ca. 1495–1500 and is a fine example of illumination by the Flemish master Alexander Bening and his associates (fols. 17v–18, ink, tempera, and gold on vellum, 22.6 x 15.2 cm, Leonard C. Hanna Jr. Fund 1963.256).







# Deconstructed Landscape

## MetaScape

March 16–June 15

The exhibition is the first of a series in the museum's new gallery of contemporary art, *Project 244*. This space will support the critical exploration of recent or underexposed work by emerging and established local, national, and international artists.

**T**he contemporary landscape is an increasingly complex space. Urban and rural distinctions blur as freeways slice through the countryside. Suburban sprawl supplants urban expansion as the infrastructure of megacities is exported to the wilderness. Virtual experiences replace the authentic and cybercultures usurp reality. All of these shifts influence our perceptions—physically and psychologically—of space, time, and tangible markers of the constructed world. *MetaScape* takes this condition as its subject, using the work of Benjamin Edwards, Torben Giehler, Julie Mehretu, and Yutaka Sone to explore how a new generation of artists envision this terrain.

While the four artists do not belong to a singular movement or group, they do share a collective desire to reconfigure space traditionally defined by the modernist grid and Renaissance perspective. Torben Giehler's intensely architectonic composi-

tions, for instance, depict topographic sites reinterpreted as geometric abstractions. His paintings begin as freehand drawings, which he then photographs digitally and downloads into a computer. Using Adobe Photoshop, he then deconstructs the image, reassembling the fractured likeness into a blueprint for the painting. The resultant planes of color and form could be likened to a patchwork quilt imagined by a digital cartographer.

Like Giehler, Benjamin Edwards uses Photoshop, along with Adobe Illustrator, to realize his intricate collages of signs, symbols, logos, colors, textures, and shapes. Edwards collapses time and space by distilling his compositions from hundreds of digital images he takes in and around whichever city he is painting. "Both the American landscape and the American mind," he says, "face the escalating challenge of congestion in the face of technological and economic development." Channeling this confusion into a fixed-point perspective, Edwards—who has been called "Mondrian in hyperspace"—takes the potentially oppressive and transforms it into the uplifting.

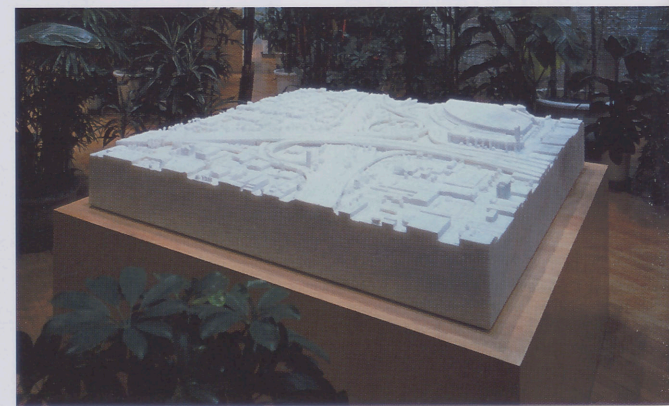
Similarly, Julie Mehretu tackles the infrastructure of the constructed world, imploding and exploding fragments of the real and imagined into a frenzied maelstrom of information. Mehretu choreographs perspectival renderings of stadiums, airports, city buildings, cross sections, floor plans, aerial maps, membranes, memories, and organic motifs into what she terms "psychogeographic paintings." Born in Egypt and widely traveled, she sees her work as addressing multicultural or global concerns, including the question of identity. "I like the idea that everything fits into a structure with a

In Giehler's *K2–North Spur* from 2002, cascading, pivoting views of the land appear poised to lift off the canvas, leading one critic to compare them to the experience of flight simulators.



Mehretu's apocalyptic paintings, such as *Babel Unleashed* from 2001, use layers of Mylar, vellum,

paper, ink, and paint to fold multiple spatial strata into a single plane.



Sone's five-foot-square marble *Highway Junction* 110–105 from 2002 depicts the confusing tangle of roads, residences, and com-

merce that forms one of the sites the artist refers to as a "flower in the city."





*In The Pusan Experience from 2002, Edwards reconfigured the familiar architectural landscape of strip malls, gas stations, and chain restaurants into a densely packed composite that assumes the ceremonial beauty of classical architecture.*

*Programs related to this exhibition: Medium Is Not the Message, conference, April 12, 1:00–4:00; guest lecture by Torbin Giehler, May 16 at 7:00; gallery talks by Karen Levinsky, March 26 at 6:30, April 9 at 2:30, and May 18 at 2:30.*

map or an architectural plan,” she says of her painting, “but part of it is also about mapping who I am.”

Yutaka Sone, a Japanese artist currently living in Los Angeles, creates sculpture, painting, film, and performance that address his desire to somehow define “indefinite domains.” Sone’s work is highly influenced by chance, but his recent sculptures of L.A. freeway junctions appear resolutely determined, if somehow unreal. To create his improbable work, Sone, who holds a master’s degree in architecture, studies aerial photographs, sketches, and hours of videotape. Every physical and material element is then recorded and transcribed into a model, which he transports to a factory in China. There he works with a team of skilled artisans to create the final, transcendent sculpture that reminds us beauty is truly in the eye of the beholder and can be found anywhere.

It is encouraging to see a new generation of artists, bombarded by the influence of media, technology, and commodity culture, transcend the homogenizing tendencies those forces could exact. Instead, their breathtaking visions provide awesome and optimistic evidence that art will weather the digital revolution intact, offering hope for the future of painting and sculpture.

■ Jeffrey Grove, Associate Curator of Contemporary Art





## Lectures

### Excavating Ceren:

#### A Miniature Maya "Pompei"

Wednesday, March 12, 7:30.

Payson Sheets, University of Colorado (AIA sponsored)

### Treasures of a Lost Art

Sunday, March 16, 2:00.

Pia Palladino, Metropolitan Museum of Art, New York; author and curator of the exhibition

### Illumination of Choir Books

Sunday, March 30, 2:00.

Elizabeth Teviotdale, Medieval Institute, Western Michigan University

### The Death of the Valley of Kings

Sunday, March 30, 5:00.

Kent R. Weeks, American University, Cairo, and director, the Theban Mapping Project. In 1989, the celebrated Egyptologist rediscovered the massive tomb of



Ramesses II's sons in the Valley of the Kings; he will discuss recent excavations there and the epic project, the Theban Atlas. \$20, CMA members \$15, free to students and faculty with ID.

### Art of the Gilded Age

Wednesdays, March 5, 12, and 19, 6:30. \$50, CMA members \$30.

Join CWRU's Henry Adams for this enlightening introduction to the art and artists of the Gilded Age.

March 5: *The Gilded Age*

March 12: *From Snakes to Angels: The Many Disguises of Abbott Thayer*

March 19: *The Education of Henry Adams*

### Pillars of Society: Cleveland's Gilded Age Collectors

Sunday, March 23, 2:00.

Donors including Jephtha Wade, Hinman Hurlbut, John L. Severance, and others were early benefactors of the museum. What kinds of art did they favor? Dale Hilton's slide talk will explore Cleveland's own Gilded Age collectors, and their roles in the community and in the formation of the museum.

Irving R. Wiles,  
Russian Tea,  
about 1896 (oil,  
Smithsonian  
American Art  
Museum, Gift of  
William T. Evans)

## Gallery Talks

1:30 daily, Thursdays at 2:30, Saturdays at 10:30 and 3:00, Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

### Buddhist Journey of the Three Jewels

Sunday, March 2, 1:30, Saturday the 8th at 10:30, and Sunday the 30th at 1:30. Jean Graves

### Big Losers in History

Saturday, March 1, 10:30 and Wednesday the 5th at 1:30. Frank Isphording

### Mannerism and Early Baroque Periods

Thursday, March 6, 2:30. Pat Ashton

### The Gilded Age

Sunday, March 9, 1:30. Kate Hoffmeyer

### Shared Traditions: Bible Stories in Art

Wednesday, March 12, 1:30 and Sunday the 16th at 1:30. Karen Levinsky

### High Baroque Period

Thursday, March 13, 2:30. Pat Ashton

### Frames in the Gilded Age

Saturday, March 15, 10:30. Mary Woodward

### Italian Manuscripts

Wednesday, March 19, 1:30 and Sunday the 23rd at 1:30. Mary Woodward

### French 18th-Century Painting and Decorative Arts

Thursday, March 20, 2:30. Barbara Kathman

### Jewels of the CMA

Saturday, March 22, 10:30. Mattie McLaughlin

### These Are a Few of My Favorite Things

Wednesday, March 26, 1:30. Debbie Apple-Presser

### The Art of Cranach

Wednesday, March 26, 6:00. Joellen DeOreo

### Landscape—Constructed and Deconstructed

Wednesday, March 26, 6:30. Karen Levinsky

### English 18th-Century Painting

Thursday, March 27, 2:30. Debbie Apple-Presser

### Impressionism

Saturday, March 29, 10:30. Mattie McLaughlin

Facing page:  
Docents lead high-  
lights tours on  
weekend after-  
noons and  
Wednesday  
evenings.





## CLASSES, ETC.

### Adult Studios

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Contact the Ticket Center to register. Limit 15.

**All-day Drawing Workshop**  
Saturday, March 22, 10:30–4:00.  
Intensive class, for beginners to advanced. \$80, CMA members \$40.

**Painting in Oil**  
Ten Fridays, March 14–May 16,  
10:00–12:30 or 6:00–8:30.  
Susan Grey-Bé. \$150, CMA members \$75.

**Drawing**  
Eight Wednesdays, March 26–May 14, 1:00–3:30.  
Jesse Rhinehart. \$140, CMA members \$100.

**Beginning Watercolor**  
Eight Thursdays, March 27–May 15, 9:30–12:00.  
Jesse Rhinehart. \$150, CMA members \$115.

### Nia Coffee House

Music, poetry, and open microphone in the Oasis Restaurant.  
Friday, March 7, 7:00–10:00: Acoustic jazz with *Zita Rahn* and *The Tantric Pulse* and guest poets *Kelly Harris* and *Katie Daley*.  
Friday, March 14, 7:00–10:00: Jazz by *Jack My Dog* and guest poet *Michelle R. Smith*.

**Poems Wanted: Special Event**  
Friday, March 21, 7:00–10:00.  
Jazz by *Vince Robinson* and the *Jazz Poets*, and poets *Katie Daley*, *Sara Holbrook*, and *Mary Weems*. Three celebrated poets present their own work and lend their talents to poems submitted by you! No open mic. Poems must be original, no more than 40 words, and inspired by the museum's collection. Will be vying for prizes. Send poems by March 1 to Cavanaugh Faithwalker at [cfaithwalker@clevelandart.org](mailto:cfaithwalker@clevelandart.org) or c/o CMA, 11150 East Blvd., Cleveland, OH 44106.

### Parade Prep

Parade the Circle Celebration 2003 is Saturday, June 14. Free workshops for leaders of school or community groups begin in March at the Parade warehouse studio. For information and a schedule, call Nan Eisenberg at 216-707-2483. Public workshops at the museum begin May 2.

### Family Express

Marble Statuette of a Woman "The Stargazer" is on view in gallery 202 (ca. 3000 BC, Leonard C. Hanna Jr. Fund; John L. Severance Fund 1993.105).

**The Gilded Age**  
Sundays, March 2, 9, 16, 23, and 30, 2:00–4:30. Join us to create works of art based on the *Gilded Age* exhibition in these free hands-on, drop-in workshops for the entire family.

**Family Sunday**  
Sunday, March 16.  
1:30 *Family Mini Highlights Tour*  
2:00–4:30 *Workshop: The Gilded Age*

### PERSONAL FAVORITE

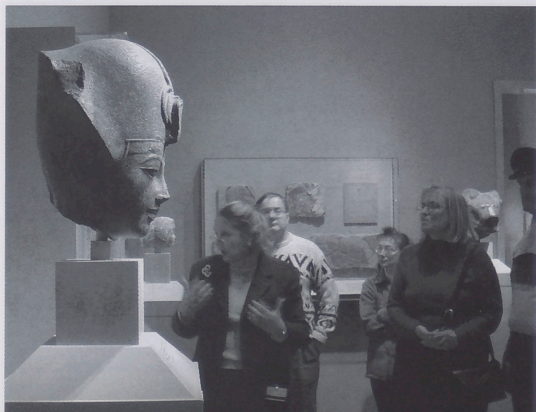
"I can remember," says Beth Sanders-Blevans, assistant in the Asian art department, "when the *Stargazer* first came into the museum. It was significant for me personally because it embodied so many things—it's female, it's figural, it's very old, yet it has a very contemporary shape; it almost seems "New Age," gazing at the stars. It also represents to me that the museum is constantly changing, that there are always new things coming into the collection—even very old things."

The *Stargazer* is one of a few dozen small figures found in the Anatolia region of modern-day Turkey, but Cleveland's is unique in its condition and in its melding of naturalism and abstraction. "Most of those that are found have been broken right at the waist, possibly as part of a ritual that detached her from the earth. Ours is one of only four that are completely intact. It is lovingly



carved, so perfectly smooth. I'm especially aware that it has two sides: the bright side we usually look at on the front, but it has a dark side, too. Her neck is arched back, the tiny eyes looking to the stars. If one sees her as representing a goddess cult, then it's striking that, even as a goddess, she's staring at the stars: "Get me outta here." What was it was made for? There are a lot of mysteries.

"I felt a bit disloyal to the Asian art department when I chose this piece, but at least it comes from the Asian part of Turkey."







## Gala Series

### Jerusalem String Quartet

Wednesday, March 12, 7:30.

"Liveliness, freshness and spontaneity coupled with sensitivity and musical understanding are qualities that only rarely are encountered in a



string quartet" —*The Jewish Chronicle*, UK. This young Israeli foursome (Alexander Pavlovsky and Sergei Bressler, violin; Amichai Gross, viola; Kyril Zlotnikov, cello) is quickly becoming known as one

of the most interesting and dynamic quartets performing today. Recently they performed to critical acclaim at distinguished venues in Israel, Western Europe, and North America, including the Ravinia Festival's "Rising Stars" series in Chicago. They play works by Haydn (*String Quartet, Op. 76, No. 2*), Schubert (*String Quartet in A minor, Op. 29, No. 1, D. 804*), and Shostakovich (*String Quartet No. 3*). Preconcert lecture by Peter Laki at 6:30 in the recital hall. \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

## Lute Recital

### Music from the Age of Albrecht Dürer and Lucas Cranach

Wednesday, March 26, 6:30.

Kenneth Bé plays Renaissance and Baroque lute music from 16th-century Germany in the garden court.

## Musart Matinees

### The Cleveland Women's Orchestra

Robert Cronquist, director

Karel Paukert, organ and harpsichord

Janina Ceaser, harpsichord

Sunday, March 2, 1:30.

The longest running women's orchestra in the country (since 1953) offers works by J. S. Bach, Hurník (world premiere), and Vivaldi.

### Erato String Quartet

Sunday, March 9, 2:30.

Program to be announced.

### Massimo Nosetti, organ

Sunday, March 16, 2:30.

The Italian organist returns with works by Moretti, Petrali, Bossi, Giavina, Bonnet, and Peeters.

### Karel Paukert, organ

Sunday, March 23, 2:30.

Music by J. S. Bach and his family.

### Robert Moncrief, organ

Sunday, March 30, 2:30.

Works by Reger, Mendelssohn, and Franck.

## FACETS OF THE PIANO

Buy tickets at  
the Ticket Center,  
216-421-7350 or  
1-888-CMA-0033.

### Facets of the Piano: Five Great Pianists, Three Centuries of Music

This special series, which began with two recitals last month, introduces audiences to three generations of pianists. This month brings Paul Badura-Skoda (March 5) and Andreas Haefliger (March 7). The final concert in the series features Fred Hersch (May 7). Audiences will hear a wide range of repertoire on both modern piano and fortepiano: Chopin and Beethoven on an original Broadwood piano, Mozart on a copy of a Walter piano, followed by jazz standards on a Steinway. Through this diversity of repertoire and artistry, you'll experience the myriad facets of the piano. Each concert \$20 and \$18; CMA and Musart members, seniors, and students \$16 and \$14; special student rate at the door \$5. To subscribe, call 1-888-CMA-0033 or visit our Web site for further information: [www.clevelandart.org/musicalarts](http://www.clevelandart.org/musicalarts).

Above: Badura-Skoda  
Right: Haefliger



### Paul Badura-Skoda, fortepiano

Wednesday, March 5, 7:30.

The legendary pianist, whose career began with Furtwängler, von Karajan, and George Szell, was one of the first artists to champion the use of period instruments in performance. He brings his prodigious knowledge of keyboard instruments to his program, which will be performed on the fortepiano by Philip Belt (after Walter, fl. 1780-1820s in Vienna) and the Clifford K. Kern Broadwood fortepiano (original Cottage Grand built around 1829 in London). Works by Mozart (*Variations on "Ah, vous dirai-je, maman," K. 265, Fantasy in C minor, K. 475, and Sonata in C minor, K. 457*), Chopin (*Nocturne in C-sharp minor, Op. post*), and Beethoven (*Sonata in F minor, Op. 57, "Appassionata"*).

### Andreas Haefliger, piano

Friday, March 7, 7:30.

One of the most versatile (and busy) pianists touring today, the Swiss-born Haefliger has recently performed as concerto soloist with the Boston, Cleveland, Chicago, and St. Paul Chamber orchestras, appeared as chamber artist in Lucerne, Tanglewood, Ravinia, and Davos, and presented solo recitals throughout the U.S. and abroad. Works by Mozart (*Sonata in B-flat major, K. 570*), Schubert (*Sonata in A minor, D. 537*), Thomas Adès (*Darkness Visible*), and Beethoven (*Sonata No. 32 in C minor, Op. 111*).







## FILM

Right: Ayurveda  
Below: Last Dance

### International Film Series

The exclusive Cleveland premiere engagements of four acclaimed new films from around the world, plus one revival. Each program \$7, CMA members \$5.

#### Schmelvis: Searching for the King's Jewish Roots

Sunday, March 2, 1:30.  
(Canada, 2002, color, projected video, 76 min.) directed by Max Wallace. Montreal-based Elvis impersonator Dan Hartal (a.k.a. "Schmelvis") makes a pilgrimage to Memphis in this entertaining, eye-opening exploration of Elvis Presley's little-known Jewish roots.



### Last Dance

Wednesday, March 5, 7:30.  
Sunday, March 9, 1:30.  
(USA, 2002, color, 16mm, 84 min.) directed by Mirra Bank, with Maurice Sendak and members of the Pilobolus Dance Theater. This fascinating cinéma-vérité documentary chronicles the step-by-step artistic collaboration between famed author and illustrator Maurice Sendak (*Where the Wild Things Are*) and the Pilobolus Dance Theater on the haunting and acclaimed Holocaust-themed work, "A Selection." "A remarkable documentary record of a collaborative dance project ... Fuses meaning and motion in a contemporary idiom that honors the past's tragedies" —Robert Sklar, *The Forward*.

### Roxie Hart

Wednesday, March 12, 7:30.  
Sunday, March 16, 1:30.  
(USA, 1942, b&w, 16mm, 75 min.) directed by William Wellman, with Ginger Rogers, Adolphe Menjou, and Robert Montgomery. Earlier film version of the frantic Roaring Twenties comedy that became the musical *Chicago*—about a would-be showgirl who exploits a murder rap and her subsequent trial for their excellent publicity value. Subversive, cynical, and very funny!



### Quitting

Wednesday, March 19, 7:00.  
Sunday, March 23, 1:30.  
(China, 2001, color, subtitles, 35mm, 112 min.) directed by Zhang Yang. The moving new film from the director of *Shower* focuses on 1980s Chinese matinee idol Jia Hongsheng and his descent into drug addiction, despair, and dementia. Jia's downfall is powerfully re-enacted by the actor and his real-life friends and family, all playing themselves. Rated R.

### Ayurveda: The Art of Being

Wednesday, March 26, 7:00.  
Sunday, March 30, 1:30.  
(India/Switzerland, 2001, color, subtitles, 35mm, 101 min.) directed by Nalin Pan. This film travels nearly 10,000 miles through landscapes of exceptional beauty in India, Greece, and the U.S. to explore Ayurveda, an ancient tradition of holistic healthcare that seeks harmony between the mind and the body.

## VIVA! Festival of Performing Arts

### Music, Dance, and Martial Arts of Manipur, India: The Anjika Manipuri Dance Troupe

Friday, March 14, 7:30.  
Manipur is renowned for its highly sophisticated martial arts heritage, which includes ferocious real-life sword, spear, and hand combats, and is loved for its colorful and highly spirited dance and music. Surrounded by nine ranges of Himalayan Mountains, entry to Manipur has been restricted to foreigners since the end of the 19th century. In their U.S. premiere, the company will present fragments from their lively and vivid culture. Gartner Auditorium. \$27 and \$23, CMA members \$23 and \$20.

### Boys of the Lough

Friday, March 21, 7:30.  
"One of the finest bands in Celtic traditional music" —*The New York Times*. With over 30 years' experi-

ence in the world of Irish music, over 50 North American tours, 18 recordings, and two Grammy nominations, Boys of the Lough have reached legendary status. With a reputation for technical brilliance and integrity combined with a ready wit and sense of fun, their music ranges widely through melodies of Ireland and encompasses fiddle music of Shetland and Scotland. Gartner Auditorium. \$27 and \$23, CMA members \$23 and \$20.

### Coming in April:

#### Chava Alberstein

Friday, April 4, 7:30.  
The Israeli diva combines Western contemporary and Jewish root music in a disarming and heart-melting combo hard to resist. Cleveland debut. \$27 and \$23, CMA members \$23 and \$20.

## Tri-C JazzFest

### Gershwin Swings: Girl Crazy in Concert

Friday, March 28, 7:00.  
In this collaboration between the museum and the Tri-C JazzFest, Ernie Krivda's Swing City band and Bill Rudman join to honor George and Ira Gershwin's music. The concert features new arrangements of "Embraceable You," "I Got Rhythm," and other favorites from the 1930 musical, which introduced Ethel Merman and Ginger Rogers to Broadway. Last year's collaboration won the *Northern Ohio Live* Award of Achievement for best jazz/pop event of the year. Free.



Anjika Manipur  
Dance Troupe



## Members News

### The Cleveland Symposium

Friday, April 4, 10:00–5:30.

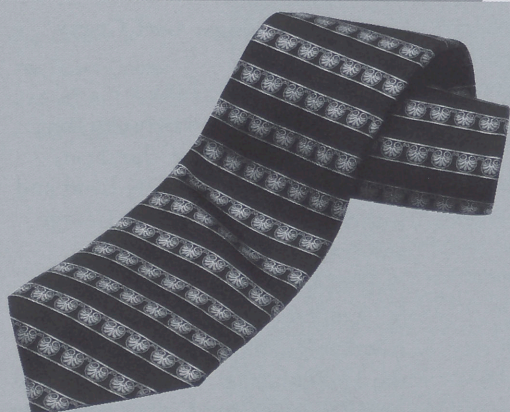
Case Western Reserve University and the museum present the 29th annual Cleveland Symposium, a forum for graduate students from across the country to present topics in the history of art. The event is free and open to the public. The Cleveland Symposium is organized by the graduate students in the CWRU/Cleveland Museum of Art Joint Program in Art History and Museum Studies. For additional information visit [www.cwru.edu/artsci/arth/](http://www.cwru.edu/artsci/arth/) or inquire by e-mail at [cleveland Symposium@hotmail.com](mailto:cleveland Symposium@hotmail.com).

### Museum Members Mixer

Wednesday, March 12, 6:30–8:30.

Learn about art, meet members and staff, ask questions, talk back, shop, be “director for a minute,” have fun, be surprised, and even bring a guest or two. Reservations are a must: call 216-707-2268 or 1-888-269-7829 ext. 2268. If you can’t attend on April 12, call for future dates.

### MUSEUM STORES MARCH SPECIAL



#### Accessorize with classic design!

This tie was created for the CMA exhibition *Magna Graecia* and features a classic palmetto design. The orange and black of Greek pottery make up the color scheme. Receive an extra 10% off in addition to your member discount of 15% for the month of March.

No further discounts apply.

To see more CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).

### New! Cool Fridays

Fridays, 5:30–8:30.

Stop in and relax after work with hors d'oeuvres, beer, wine, and spirits in the interior garden court. Catch a free gallery tour and hear live music from fine local rock, jazz, and classical musicians.

### You've Got Mail, If You Want

**Mail:** The museum sometimes exchanges its membership list with other nonprofit institutions whose supporters tend to share your interests, and we know that our members have discovered other fine institutions in this way. The museum values your privacy, so we never release your telephone number or e-mail address to outside institutions—only your name and mailing address. However, if you prefer that the museum not release or exchange *any* of your information, we will happily accommodate your wishes. To opt out of the exchange of your name and address, simply drop us a note requesting that “the museum does not exchange your name with any other organization for the purpose of member or subscriber acquisition.” Include your CMA membership number and the date you are writing the note. If you prefer, e-mail the same information to [membership@clevelandart.org](mailto:membership@clevelandart.org).

Please note that the museum is not a part of the Direct Marketing Association (DMA), so even if you have contacted them to request that your information not be shared, we ask that you still write us if you want to request that we not exchange your name and address with other nonprofit groups that are not DMA members. It takes about 12 weeks from the time we receive your request to remove your name from the exchange list.

If you are a member of other organizations or hold subscription tickets to a performing arts organization and do not wish to have your name exchanged by them, you must communicate that desire to each of those organizations.

## Don't Do This With Your Will

Your will is one of the most important documents you will ever sign; here are five mistakes to avoid.

### Don't put it off until later.

The worst thing you can do is procrastinate. Now is the time—while you are able—to do your will. For your sake and the sake of your loved ones, do your will now.

### Don't do it by yourself.

You might be able to save a few dollars by writing your own will or using a mass-produced generic form, but nothing can replace the benefits of a face-to-face meeting with a good estate-planning attorney. Do it right.

### Don't rely on it solely.

Also remember other transfer documents, such as life insurance policies, joint-ownership accounts, and retirement accounts as well as tools like the power of attorney, health care provisions, and a living will. Again, a good attorney can help you coordinate your planning.

### Don't put it away and forget about it.

Things change. Kids grow up. New laws affect estate planning. Change affects health issues and financial resources. An outdated will could create more problems than it solves. Review your will every year to make sure it does what you want.

### Don't put it where no one can find it.

A will is worthless unless it can be located and duly recorded at your death. Tell loved ones or a trusted friend where it is. A little foresight like this can spare your family added stress during their time of grief.

If you need help in finding a qualified attorney in your area, we will assist you. Thank you for remembering the museum as you plan or update your will. If we can assist you with this or perhaps with gift-planning aspects of your estate plan, please contact Karen L. Jackson, Esq., associate director of planned giving, at 216-707-2585.





## MARCH

S M T W T F S

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16 17 18 19 20 21 22  
23 24 25 26 27 28 29  
30 31

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

**T** Tickets required  
216-421-7350  
(Jazz on the Circle,  
216-231-1111)

**\$** Admission  
charge

**R** Reservation  
required

### 1 Saturday

#### Gallery Talk

10:30 *Big Losers in History*

#### Highlights Tours

1:30 and 3:00

### 2 Sunday

#### Gallery Talk 1:30

*Buddhist Journey of the Three Jewels*

#### Film 1:30

Schmelvis: Searching for the King's Jewish Roots **\$**

#### Family Express

2:00-4:30 *The*

*Gilded Age*

**Concert** 2:30 *The Cleveland Women's Orchestra*

#### Highlights Tour

3:00

### 4 Tuesday

#### Highlights Tour

1:30

### 5 Wednesday

#### Gallery Talk 1:30

*Big Losers in History*

#### Highlights Tour

6:00

**Lecture** 6:30 *The*

*Gilded Age* **\$**

**Film** 7:30 *Last*

*Dance* **\$**

**Recital** 7:30 *Paul*

*Badura-Skoda,*

*fortepiano* **\$**

### 6 Thursday

#### Highlights Tour

1:30

#### Gallery Talk 2:30

*Mannerism and Early Baroque*



Quitting, Wednesday the 19th and Sunday the 23rd

### 7 Friday

#### Highlights Tour

1:30

#### Cool Fridays

5:30-7:00

#### Nia Coffee House

7:00

#### Recital 7:30

Andreas Haefliger,  
piano **\$**

### 8 Saturday

#### Gallery Talk

10:30 *Buddhist*

*Treasures*

#### Highlights Tours

1:30 and 3:00

### 9 Sunday

**Film** 1:30 *Last*

*Dance* **\$**

#### Gallery Talk 1:30

*The Gilded Age*

#### Family Express

2:00-4:30 *The*

*Gilded Age*

#### Concert 2:30 Erato

*String Quartet*

#### Highlights Tour

3:00

### 11 Tuesday

#### Highlights Tour

1:30

### 12 Wednesday

#### Gallery Talk 1:30

*Shared Traditions:*

*Bible Stories in Art*

#### Highlights Tour

6:00

#### Members Mixer

6:30-8:30

#### Lecture 6:30 From

*Snakes to Angels* **\$**

#### AIA Lecture 7:30

*Excavating Caren: A*

*Miniature Maya*

*"Pompeii"*

**Film** 7:30 *Roxie*

*Hart* **\$**

#### Gala Concert

7:30 *Jerusalem*

*String Quartet* **\$**

### 13 Thursday

#### Highlights Tour

1:30

#### Gallery Talk 2:30

*High Baroque Period*

### 14 Friday

#### Adult Studio

**Begins** 10:00 and

6:00 *Painting in Oil*

**\$ R**

#### Highlights Tour

1:30

#### Cool Fridays

5:30-7:00

#### Nia Coffee House

7:00

#### VIVA! Concert

7:30 *Anjika Manipur*

*Dance Troupe* **\$**

### 15 Saturday

#### Gallery Talk

10:30 *Frames in the*

*Gilded Age*

#### Highlights Tours

1:30 and 3:00

### 16 Sunday

#### Film 1:30 *Roxie*

*Hart* **\$**

#### Family Sunday

#### Gallery Talk 1:30

*Shared Traditions:*

*Bible Stories in Art*

#### Family Mini

#### Highlights Tour

1:30

#### Lecture 2:00

*Treasures of a Lost*

*Art. Pia Palladino*

#### Family Workshop

2:00-4:30 *The*

*Gilded Age*

#### Recital 2:30

Massimo Nasetti,

organ

#### Highlights Tour

3:00

### 18 Tuesday

#### Highlights Tour

1:30

### 19 Wednesday

#### Gallery Talk 1:30

*Italian Manuscripts*

#### Highlights Tour

6:00

#### Lecture 6:30 *The*

*Education of Henry*

*Adams* **\$**

#### Film 7:00

*Quitting* **\$**

### 20 Thursday

#### Highlights Tour

1:30

#### Gallery Talk 2:30

*French 18th-Century*

*Painting and Decorative Arts*

### 21 Friday

#### Highlights Tour

1:30

#### Cool Fridays

5:30-7:00

#### Nia Coffee House

7:00

#### VIVA! Concert

7:30 *Boys of the*

*Lough* **\$**

### 22 Saturday

#### Adult Studio

10:30 *All-day Draw-*

*ing Workshop* **\$ R**

#### Gallery Talk

10:30 *Jewels of the*

*CMA*

#### Highlights Tours

1:30 and 3:00

### 23 Sunday

#### Film 1:30

*Quitting* **\$**

#### Gallery Talk 1:30

*Italian Manuscripts*

#### Lecture 2:00 *Pillars*

*of Society*

#### Family Express

2:00-4:30 *The*

*Gilded Age*

#### Recital 2:30 Karel

*Paukert, organ*

#### Highlights Tour

3:00

### 25 Tuesday

#### Highlights Tour

1:30

### 26 Wednesday

#### Adult Studio

**Begins** 1:00 *Draw-*

*ing* **\$ R**

#### Gallery Talk 1:30

*These Are a Few of*

*My Favorite Things*

#### Highlights Tour

6:00

#### Gallery Talk 6:00



# The Cleveland Museum of Art

A world of great art for everyone

In University Circle  
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TDD: 216-421-0018

**Web Site**  
[www.clevelandart.org](http://www.clevelandart.org)

**Ticket Center**  
216-421-7350 or  
1-888-CMA-0033  
(closes at 8:00 on Wednesday and Friday)

**Membership**  
216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

**Museum Stores**  
Museum  
216-707-2333  
Hopkins Airport  
216-267-7155

**Parking**  
\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

**Sight & Sound**  
Audio guide of the collection. Free.

**General Hours**  
Tuesday, Thursday, Saturday, Sunday  
10:00-5:00  
Wednesday, Friday  
10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

**Still Lifes Café**  
Closes one hour before museum.  
Oasis Restaurant:  
Sunday brunch  
11:00-2:30; reservations recommended. Call 216-707-6890

**Ingalls Library Hours**  
Tuesday-Saturday  
10:00-5:00,  
Wednesday until 9:00. Slide library by appointment (216-707-2545)

**Print Study Room Hours**  
By appointment only (216-707-2242)  
Tuesday-Friday  
10:00-11:30 and 1:30-4:45

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MetaScape



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Museum Expansion Project



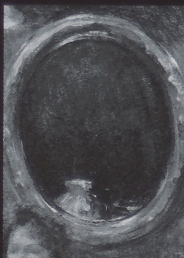
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